

ONE-ON-ONE



**JULIUS
ERVING**

**LARRY
BIRD**

THE MANUAL

10. <http://www.who.int>

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Environmental sustainability as a business strategy has not been as well researched as the other two dimensions. Theoretical and empirical research on this topic is scarce. In fact, the literature on environmental sustainability is still in its infancy. One of the reasons for this is that environmental sustainability is a relatively new concept. It was first introduced in the 1980s and has since then become a widely used term. However, there is still a need for more research on this topic. This is because environmental sustainability is a complex issue that involves many different factors. It is not just about protecting the environment, but also about ensuring that the environment is able to support human life and development. Therefore, more research is needed to understand the relationship between environmental sustainability and business strategy.

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INTRODUCTION

"I think the thing that separates great players from great players is that the great players are there to be great. They stopper!" — Julius Erving, during one of the game design sessions

Like the game of basketball itself, *Julius Erving and Larry Bird Go One-on-One* rewards you for jilly'ing with your head as well as your hands. Master the joystick moves, get your timing down pat, take your reflexes (if you can handle the Pro Level — and you can still take it if you get outta' there).

To help you keep that from happening, we do your first

- a rundown of your game options
- a tour of the added touches that give the game its depth
- key quotes from the Doctor and Bird, special during the game design sessions

Go for it. May the best chicken win.



GAME CONTROLS

GAME OPTIONS

Each time you begin a session with **Command**, you'll be asked to tell the computer what kind of game you want to play. The **Game** menu moves the highlight from **Options** to **Options**, which selects whatever is highlighted. If you later change your mind, even in the middle of a game, you can make new choices and restart the game where you left off. For the keyboardist you need to do this, see the **Command Summary** card that came behind the disk.

SELECT GAME

There are four levels of play available:

- 1) **First and Red** — The referee tends to be asleep in this one, so don't expect many fouls to be called. Shots are kept close to blocks and error is made.
- 2) **Windy** — The ref begins to take his responsibility seriously. Shooting and blocking starts to move faster and better.
- 3) **College** — The standard settings. Get good at this level and your pride will be well deserved.
- 4) **Pro** — Though the 54 Second Clock off is to 54 times, the ticks will come faster. Taking the computer on at this level with either player is like playing a champion on his home court. Speed is what you might call one of your computer's strong suits.

PLAY MODE

You can play the role of either player and the computer will play the other, or you and a friend can play against each other. If your computer does not currently show you to use two joysticks, see the **Command Summary** card that came behind the disk. It contains information about how to play defined from the keyboard and basic information about equipping your computer for two joystick play.



SELECT END OF GAME

You can choose to play for a set amount of time or to a set score. If you choose the Timed Game, you can decide whether you want the four quarters to be 2, 4, 6 or 8 minutes long. Time will be kept by the scoreboard dock (upper left corner of the display). If you choose Play To Set Score, you may opt for a traditional play to 21 game, or pick any 2 digit number you want.

WINNER'S OUTS/LOSER'S OUTS

Winner's Outs means that the guy who just made the shot stays on offense. Loser's Outs means that the guy who got scored on gets the ball next.

PLAYER CONTROL

If you're an experienced joystick handler, you do what comes naturally. The stick moves the player around. On offense, 1) pushing the button starts a jumpshot, 2) releasing it releases the ball toward the basket. 3) a quick push of the button causes the player to spin 180°. On defense, a button push, 1) goes for a steal if the offensive player is dribbling, 2) goes for the block if the offensive player is shooting, 3) goes for the rebound if a shot is already in the air. If the defensive player gets the rebound, he must take the ball out beyond the free throw line before he tries to shoot. For more detailed information about the playing personnel, programmed into each of the on screen characters, see PLAYER CHARACTERISTICS on the next page.

SCORING

As in pro ball, successful shots taken from behind the three point line score three points, regular ones score two points, free throws score one. If the 24 Second Clock, also called the Shot Clock (upper right hand corner of the display), runs down before the offensive player shoots, a turnover results.

ADDED TOUCHES

PLAYER CHARACTERISTICS

The capabilities of the on-screen players reflect those of their real-life counterparts. The computer knows the shooting percentages (guaranteed and unguaranteed) for each player from each end of the court, and it knows what their foul shots are. How well you score will depend on your timing, how effectively you're being guarded, whether you're playing as J or Bird, and where you're shooting from.

Dr. J is programmed to be a stop builder driving to the basket. He moves, a close and linear, and he can stretch higher and farther and hang in the air longer. Larry Bird is bigger and stronger so he's a better rebounder and plays a more physically intimidating defensive game. He's also got the better outside shot. You can ignore these facts if you want to. There's no rule that says you've got to play to win.

FOULS

The offensive player loses the ball if he travels, charges or jumps to get a shot off before the 3-Second Clock runs down. If he is fouled by the defensive player, he gets the ball out of bounds or goes to the free throw line. See the chart on the back cover of the manual for a complete listing of fouls and their consequences.

Is the referee all right? He's just like the ones in the big bad world outside your computer. Most of the time you're winning. You won't when you're not. And it will pay you to learn to play by the rules and stand up bravely against free throw shots.



FATIGUE

Continuous running and jumping takes a player out, debating slowly and in place gets a little energy back to both players, taking time out gives everyone a full rest. But the Command Summary Card behind the table for information about how to start and end time outs. Just this is reflected by changes in each player's fatigue bar (it shows up on the lower left, filled a on the lower right). The longer the bar, the more fatigued the player.

The action you need to take is that tired players don't move as quickly as fresh or rested ones, and they don't defend or shoot as well either. That's programmed in, so you can't afford to guess what the fatigue bar is trying to tell you. Larry had learned on the forum: "It's not got to have it. In the real game you can tell if you're getting tired and do something about it. You ought to be able to do that in this game too."

HOT STREAKS

Larry said: "There's no doubt what you get the flow going, hit 4 or 5 in a row and the next time down you might stop and shoot from anywhere. You know you're going to get it."

Julius Erving: "The opportunity to make a shot is directly related to having the right to miss it. If you've made 5 or 6 baskets in a row, you have the right to miss it anywhere on the court, so you're going to go out there and take the next shot from anywhere you want to."

There's no Hot Streak Bar, but the opportunity to get hot is built into the game. You'll have to feel when it's happening to you and act accordingly.

INSTANT REPLAYS AND SHATTERING BACKBOARDS

Sometimes you're going to feel like you just made an especially nice play. Sometimes the computer will agree with you. When that happens it will freeze the action and give you a slow motion instant replay. You'll appreciate the reminder. You'll also be pretty pleased with yourself when a particularly frenzied dunk shatters the backboard.

THINKING ABOUT OFFENSE

FROM THE DESIGN SESSIONS

Dr. J: "The offensive player should always take the advantage of being the initiator."

Bird: "I'd rather shoot from a set position any day than have to get off a quick jumper. There's so much that can go wrong on a quick one. You start out, and your balance isn't right, or you think you're closer to the basket than you really are, or fatigue comes, a red flag goes up from getting at the risk you need . . . let me set up and my percentage goes way up."

Dr. J: "Try to take the other guy off his feet. If you go up while he's coming down, he'll probably foul you. That's how you get the other player off."

Bird: "I just do whatever I need to get the shot off — like, sometimes I take a step back off a drive so I can get my jump shot. Doctor has a more of a freestyle player. He comes on with a lot of freer rolls and spins. Alvin usually is a jumpshot or maybe a left- or right-handed hook. (Doctor's wife from the Rosebush) "I sure wish I could've gotten hooks into the game. See me in a magazine, and I can do it."

Dr. J: "If your opponent is hot on your back, you've got to be willing to switch hands coming in even if it means shooting with your weaker hand. You'll sacrifice maybe a little bit on your shooting percentage, but you'll get that back real soon by using the basket and your body to protect against the block."

Bird: "When you're cold, when nothing's feeling for you, you've got to move inside. Go for the percentage. Shoot your set shot. Get it going again from something where you can hit it."





Dr. J. I'll pass from the A towards position knowing what spot I want to get to (A in this diagram). When I get there, I'll shoot if you try off me and drive (to B, C, or D) if you play me too close. Which side I use to shoot, I know off the drive depends on you. I'll shoot what I need.



THE PLAYERS



LARRY JOE BIRD

Born 12/17/66 (graduated from Spring Valley High School in Braintree, Indiana) and from Indiana State University.

By the time Larry Bird began his senior year at Indiana State, people all over the country were becoming car-pool about him. The Celtics had drafted him the previous spring, as an eighth-year, and sports fans wanted to know just what made him good enough to win the use of a high first round pick, a full year ahead of his lousy availability.

The 1989 NCAA tournament delivered a loud, clear answer: Indiana State made the Finals, lost only to the Atlanta Braves and Michigan State (and the country had seen a big 6'4", 200 lb.) strong forward who could crash the boards with the best, pass faster than that best and hit with frightening accuracy from outside.

Larry's first pro season simply underlined the point: without him the Celtics had a 39-33 record for the 1978-79 season, their 1979-80 record with him was 61-21, best in the league and he was named Rookie of the Year and the Most Valuable. The next year the Celtics went all the way to the championship thanks in no small part to Larry's phenomenal playoff record — he averaged 31.8 points, 14 rebounds and 8 assists per game — and to a key three pointer for him in the final victory over Houston.

Larry Bird is now generally acknowledged to be the best player in basketball. He rebounds tirelessly on both ends of the court, has a variety of shots with a free hand while driving to the basket, shoots with amazing accuracy from both inside and out, and plays relentless good team defense in addition to blocking more than his share of shots — in short the kind of all round player who impresses his own teammates as well as the crowd.

The competitors, winning that's what it's all about for me. There are some guys . . . I don't know if they don't care about winning, but they sure like losing a lot more. What kills me is going all the way through a game and then losing in the end. If you lose a street out, that really hurts.





JULIUS WINFELD ERVING I

Born 1/26/46, graduated from Roosevelt High School, Roosevelt, New York and from the University of Massachusetts, Amherst.

Incidentally, the man now widely acclaimed as the most exciting player in basketball history was signed as an underdog draft agent. And because he spent the first five years of his professional career with teams in the upstart ABA, more calling NBA professionals call weren't taking him seriously when he joined the Celtics for the 1976-77 season. Except for those who had seen him play. That's

By the end of the season, there were no skeptics left. In city after city the crowds turned out to see if the Doctor was as good as rumor would have it. Most went away persuaded that he was better. In the 1977 All-Star Game, he played for 30 minutes, shot 80% from the field, 100% from the free-throw line, scored 30 points, grabbed 12 rebounds, had 3 assists and 4 steals and was voted the game's most valuable player. He finished the season with a 27.8 points per game average and was fifth in the league in points scored.

When a 35th Anniversary All-Time NBA team was chosen in 1980, Julius was named to it. In 1981, he was named Most Valuable Player in the NBA. In 1982, he won NBA in its longest in winning and back in basketball glory. And in 1983, he joined the greats that had started from the longest. He then won the NBA championship.

Julius Erving has moved to the basket ball daily description. He says it's because he's worked hard on learning to expand his body the full 100% of its potential. More than a flow of his so parents think it's because he has muscle wings. They'll also tell you that if he weren't so good on offense, he'd be known as one of the best all-around players ever to play the game. Because he is.

I've always felt I could go against guys bigger or stronger or whatever and find a way to go over them, around them, whenever I felt it. I started like that for the daylight, and if you look for the daylight, the daylight will be found.

THE LARGER GAME

Dr. J: Even if you just go out to play a pickup game, you've got to have some type of game plan going on. You've got to know what you're capable of doing, what your strengths are, what your weaknesses are and so on. Basketball is definitely a thinking person's game. If you can't organize yourself to execute what you're good at, you can't play basketball.

What's your look on yourself?

Dr. J: I feel like anytime I get the ball in the 10 to 15 foot area I'm a triple threat. Leave me alone and I'll take the shot. Play me tight and I'll go around you to the basket. Double team me and I'll pass off to that other man.

What's your look on Larry?

Dr. J: You've got to play him 5 on 5. He really is as good a player as they can be in it.

Larry, can playing one on one mess you up for the team game?

Dr. J: What I'd like to be satisfied as far as I'm concerned is working the ball to an open man for a good shot. But if you play one on one right now, I'll work on both hands, so work on your shot more to prepare making jumpshots with someone right on you — then it's definitely going to help your overall game.

THE STILL LARGER GAME

Dr. J: As long as you're open to the feeling that there's no limit, then there is no limit. It's a discovery an every day. Even after playing for 12 years, I can go out and still need lessons something from one of the new guys coming in. Guys say I teach them more than I learn from them. But because I believe now learning is always possible, I can still grow. And that's what it's all about: growing past your limits because you believe you can, believe it enough to try to achieve, to work for what you want.



ILLEGAL MOVES

OFFENSE

Name	Description	Consequence
1) traveling	tries to release ball or to jump	ball turns over
2) charging	entering contact with a stationary defense player	ball turns over
3) 30 second violation	fails to get a shot off before time runs out on the shot clock	ball turns over

DEFENSE

Violation	Consequence
1) going for the shot and hitting the offensive player instead (hacking) or physically moving into the offensive player (blocking)	1) foul is bonus violation - offensive player gets ball out of bounds and shot clock is reset 2) offensive player goes to the free throw line for 1 - One and one (he shoots one free throw and if he makes it, he shoots another)
2) hacking or blocking an offensive player while he is in the act of shooting	3) offensive player goes to the free throw line for one free throw if his shot goes in, two if it doesn't

Bonus violation exists when the defensive player has committed more than 5 fouls
When the ball goes out of bounds, play will always resume at the top of the free throw circle





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THINKING ABOUT DEFENSE

FROM THE DESIGN SESSIONS

Sam The whole game of basketball is defense. And that's what will make this game special. Nobody will be able to enter the game just by getting a shot down just. Get a guy out there and let him play a little defense. Let him block shots and steal until he's got the game mastered, and now you've got a contest — two guys going up against each other. It's a contest can put the one on one.

Dr. J I threw a lot of guys down and block their shots from behind. They go in with what you might call a lousy layup instead of the dunk, they've set themselves up for it. If you can jump faster than they can get the ball up there, and it doesn't hit the backboard first, you've got a block. And they've got something new to worry about — a new reason to miss.

Sam The Doctor's got those big hands — they throw the ball better and are tough to slip — and he jumps so high usually, he can jump right over you. You've got to try to force him outside of his range. When it's time the outside shot, push his three foot shot out to five feet, the five foot shot out to six feet.

Dr. J Larry can hurt you in so many ways. Expect slip with his knees. Don't leave your feet in so you're sure to be left too. And don't let him get long open looks at the basket. His shot's just too good for that. You've got to make him work hard to get the shot off or he'll tell you with that outside shooting ability.

One more thing. Don't forget that the end line is like having extra defensive people in the court. If you know how to use it, if you can get your opponent on the side of the court and then instantly hit on one side so you force him toward the end line, you can really let him up. It's a very fun. Don't let him come back to the middle. And you'll also be in a better position to go for the rebound when he misses.





First, Until you get to within 15 or so feet from the basket, I'll give you plenty of room if you shoot from outside your range (any place behind A) maybe I'll go straight to the basket for the rebound instead of trying for the block. If you go on that baseline (B) I'll just move under the basket (C). When I see you end the dribble, I'll begin to move toward you. When I see your foot leave the ground, so will mine.

